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**BULLETIN  
OF THE  
CENTER FOR  
CHILDREN'S  
BOOKS**

THE UNIVERSITY OF CHICAGO PRESS

## EXPLANATION OF CODE SYMBOLS USED WITH ANNOTATIONS

- R Recommended
- Ad Additional book of acceptable quality for collections needing more material in the area.
- M Marginal book that is so slight in content or has so many weaknesses in style or format that it should be given careful consideration before purchase.
- NR Not recommended.
- SpC Subject matter or treatment will tend to limit the book to specialized collections.
- SpR A book that will have appeal for the unusual reader only. Recommended for the special few who will read it.

Except for pre-school years, reading range is given for grade rather than for age of child.

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# Bulletin of the Center for Children's Books

THE UNIVERSITY OF CHICAGO • GRADUATE LIBRARY SCHOOL

Volume 26

JULY-AUGUST, 1973

Number 11

## *New Titles for Children and Young People*

Alexander, Martha. *No Ducks in Our Bathtub*; written and illus. by Martha Alexander. Dial, 1973. 28p. Trade ed. \$3.95; Library ed. \$3.69 net.

R 3-6 yrs. Boy, was his mother mean. David hadn't exactly brought the pigeon home, it was just riding on his shoulder. How did *she* know it would be happier in the park? No bugs, even in a jar. Not even a cute, hungry duckling. Finally she agreed that he could let some fish eggs hatch, and when the family went on vacation David's friend promised to watch over 103 eggs. Surprise! When they got home, David's parents were flabbergasted to find their bathtub populated by 103 tadpoles. David was overjoyed. Perky little drawings and a minimal text consisting entirely of dialogue are nicely integrated in an amusing read-aloud story; the illustrations show that Mother is pregnant, but the author has resisted any temptation to introduce the new-baby ending.

Anderson, Lonzo. *Izzard*; illus. by Adrienne Adams. Scribner, 1973. 36p. \$5.95.

R 2-4 The setting is the West Indies, the protagonist a black child in a well-to-do family, the story told with effective simplicity. Izzard is Jamie's pet, a lizard who follows him everywhere; Jamie protects Izzard from such natural dangers as a mongoose, but he loses her when she matures and mates—not an unusual boy-animal plot, but given freshness here by the fact that the pet is unusual, the telling is deft, and the illustrations are handsome in the careful detail with which they are drawn and the purity of the soft colors that capture the beauty of the West Indian scene.

Association for Childhood Education International. *Told Under the City Umbrella*; selected by the Literature Committee of the Association for Childhood Education International; illus. by Lisl Weil. Macmillan, 1972. 306p. \$5.95.

R 4-6 A collection of excerpts from books with an urban setting includes some fantasy but consists chiefly of realistic fiction. While it would be preferable to assume that a reading of excerpts would lead children to read the books in their entirety, this is still an excellent culling of good books (*The Cricket in Times Square*, *Adam Bookout*, *A Wonderful, Terrible Time*, *Maurice's Room*, *Stuart Little*, *The Spider Plant*, and others) that reflect varied facets of city life and its ethnic richness.

Atwood, Ann. *The Kingdom of the Forest*; text and photographs by Ann Atwood. Scribner, 1972. 30p. \$5.95.

A poetic essay on the continuity of life in the primeval forests of the world is given vitality by the excellent color photographs. Unpagged, the book has a continu-

Ad 5-      ous text that describes the flora and fauna—primarily the flora—that proliferate and die, contributing their matter to the new life that flourishes undisturbed by man. The weakness of the book is in the florid writing: “Here they work an ancient magic . . . the sunshine flows over the ferns . . . the blood and bone and marrow of the tree . . . tranquil pools in whose pastel ripples . . . all of the sovereigns are gathered in these ancient hallways as if to defend this one last empire . . .”

Avery, Gillian. *The Italian Spring*; illus. by John Verney. Holt, 1972. 256p. Trade ed. \$4.95; Library ed. \$4.59 net.

Ad 6-8      Maria had been living with her uncle at Oxford, and the orphaned girl had been content to study with Uncle Hadden and live in the quiet Victorian seclusion he maintained. On his death, Maria faced the horrible possibility of going to a girls’ school, and was delighted when another elderly bachelor relative proposed to take her to Italy. But Mr. Burghclere was a recluse, and the weather was grey, and Maria was almost isolated until a strong-minded energetic English girl next door forced her to leave the villa and enjoy some rewarding rambles in their small town. England and school didn’t seem so gloomy a prospect after that. The nineteenth century setting is evoked with great fidelity, the characters come alive, and only the slow pace of the story limits the book’s appeal.

Berger, Melvin. *Oceanography Lab*. Day, 1973. 126p. illus. \$5.95.

R 4-6      A competent survey of the work of oceanographers, in the publisher’s “Scientists at Work” series, presents information in a simply written text organized in brief chapters. The book describes an oceanographic laboratory, preparations for a sea voyage, work in the laboratory, and some of the many projects on which oceanographers work. The text makes it clear that there are many specialties, many scientists from other disciplines who are concerned with marine problems or phenomena. A good introduction for the middle grades, dignified enough in tone to be used by the slow older reader. A brief bibliography and an index are appended.

Berson, Harold. *Henry Possum*; written and illus. by Harold Berson. Crown, 1973. 30p. \$4.95.

Ad K-2      Bright, graceful drawings of plants and animals add vitality to a story with a slight plot. Henry, unlike his brothers and sisters, did not learn the “play dead” safety lesson his mother was giving; he was too busy humming and watching butterflies. He fell off his mother’s back because he was stretching to smell the honeysuckle, and there he was, alone and humming. A magpie gave him a flute, and Henry learned the musical calls of other animals; when a crowd (mixed) gathered to hear him and a fox became curious and came close, Henry proved that he did know how to play dead. Nicely written, charmingly illustrated, but weak in plot and with an anticlimactic finish.

Bonsall, Crosby Newell. *Mine’s the Best*. Harper, 1973. 32p. illus. (I Can Read Books). Trade ed. \$1.95; Library ed. \$2.79 net.

R 1-2      A delightfully funny and fresh story for beginning independent readers can also be used for reading aloud to younger children. Framed pictures expand the story of two small boys who discover that they have identical balloons and are instantly hostile. As they argue about which one is best, both balloons are shriveling; when a girl goes by carrying a new balloon just like theirs, the boys are just as quickly allied as they were embattled. They go off, arms around each other agreeing that theirs was the best. Icing on the cake: in the background, throughout the book, there are children of all shapes and sizes with the very same balloon.

Buchwald, Emilie. *Gildaen; The Heroic Adventures of a Most Unusual Rabbit*; illus. by Barbara Flynn. Harcourt, 1973. 189p. \$4.95.

R  
4-6 Unlike the other rabbits, Gildaen has a thirst for adventure, so it is natural that he agrees to help a bewitched creature go off on a mission to find out who or what he really is. Gildaen calls him Evon, this boy who is not sure he is a boy and who can change his shape at will. When the two run into a band of criminals they find one member, Hickory, who is loyal to the king who has ostracized him. He joins Evon and Gildaen in their self-appointed task of saving the young king from destruction by the sorcerer Grimald, who already has control of the monarch. Evon changes himself to a woman, and Hickory hides in the nearby woods. After several adventures that are dangerous and in which Gildaen proves that he is indeed heroic, the sorcerer is thwarted, Hickory restored to the king's good graces, and Evon finds his identity—a white witch. As for the adventurous rabbit, he decides that home is best—if he can periodically visit his companions—and he fares very well as a returning hero with tall tales to tell. The writing has pace and color, the plot is fresh and imaginative although it uses the traditional fairy tale devices, and the story is sparked with humor.

Carrick, Carol. *Sleep Out*; by Carol and Donald Carrick. Seabury, 1973. 30p. illus. \$4.95.

Ad  
K-2 A small boy who gets a sleeping bag for his birthday can't wait to try it in the country, so he takes it into the back yard. Too noisy, too public. When they get to their summer cottage, Christopher's parents agree that he can sleep out. It rains, and there seems to be a wolf howling, so Christopher moves to an abandoned farmhouse, where he's followed by the wolf—who proves to be his own dog. Comforted, Christopher falls asleep. When he reaches home, he confesses that he's been frightened and is delighted when his father says they'll take a tent and sleep out together. A slight plot, but the idea should appeal to many readers, and the story is told with restraint and simplicity.

Chaikin, Miriam. *Hardlucky*; illus. by Fernando Krahn. Lippincott, 1973. 24p. \$4.95.

M  
K-2 Whatever move he made, Hardlucky brought trouble on himself: his house burned down, dogs bit him, he was several times arrested. When he woefully told an old, kindly man his troubles, Hardlucky was told he wasn't the victim of Fate at all—just stupid. After that Hardlucky stopped to think about what he was doing. He took a job on a ship, learned to make omelettes, and later opened a very successful omelette restaurant. There's humor in the noodlehead aspect of the story and some appeal in the protagonist's triumph over himself, but the chain of unfortunate events is exaggerated and the ending is not quite convincing and rather anticlimactic.

Charlip, Remy. *Harlequin; And the Gift of Many Colors*; by Remy Charlip and Burton Supree; illus. by Remy Charlip. Parents' Magazine, 1973. 36p. Trade ed. \$4.50; Library ed. \$4.19 net.

R  
K-3 Based on the factual story of the origin of the commedia dell'arte character's costume, this is illustrated in soft, soft colors, the first scenes of a small boy alone in his room a dramatic contrast to later pages, swirling with the action of a festival. Too poor to have a costume for the carnival, Harlequin sadly tells his friends he will not be there. Each of the children brings a piece of cloth from his own costume, and Harlequin's mother painstakingly sews them on his clothes until he is a rainbow figure, clothed—the story ends—"in the love of his friends." The writing style is subdued, but the story has enough conflict-resolution and the perennial appeal of a granted wish to compensate.

Charosh, Mannis. *Mathematical Games for One or Two*; illus. by Lois Ehlert. T. Y. Crowell, 1972. 34p. \$3.75.

R Although the term is not used, this is a mild foray into the realm of probability,  
2-4 its only weakness that the instructions for playing the games are not as specific as they might be. The games, however, some for a child to play alone and some with a partner, are clear in establishing principles, or at least in demonstrating them; they require only pencil, paper, a deck of cards, and any small objects that can be assembled (checkers, toothpicks, marbles, even slips of paper) and moved or taken away in play. They're fun, and they certainly may encourage a child's interest in mathematics.

Chorao, Kay. *A Magic Eye for Ida*. Seabury, 1973. 44p. illus. \$4.95.

NR Her father had left long ago, her mother was always busy painting, her older  
K-2 brother Fred found her a nuisance most of the time, and Ida was left out. Intrigued by the fact that one of her classmates had 32 dolls, Ida decided to run away and see them. She took the subway, got lost, was taken in and cheered by Madame Julia, a palmist. Madame Julia then gave Ida a magic eye on a chain, and Ida went home. Her worried mother and brother cosseted her, and Ida knew she'd have something special for show and tell. Although the story has plenty of action, the story line is shaky; the teacher, Miss Stumpie (in two school sequences) is a harsh stereotype, and the long incident of the visit to Madame Julia throws the story off balance. The characters are animals—Ida is a cat—all of whom are clothed and have human hands in the illustrations.

Christopher, John. *Dom and Va*. Macmillan, 1973. 154p. \$4.95.

Ad Known primarily for his exciting tales of the future, John Christopher here sets  
6-9 his story in prehistoric times. Dom, son of a savage nomad chieftain, is as culpable as any of the males of his tribe who ravage a small village. This is their way of life, and Dom cannot understand why Va, the village girl who had been his secret friend, now hates him. To save her from his father, who wants Va for himself, Dom runs off and takes her with him. Va is bitter even after she has a child and softens only when Dom saves them both from marauding hunters. In contrasting the cultural patterns of the nomad tribe and Va's more civilized people, and in showing how Dom gradually acquires some of Va's mores, Christopher gives an introduction to the theory of cultural diffusion, but its achievement as shown is not quite convincing. The writing style is not as well sustained as in his earlier books, perhaps because of his attempt to show Dom's and Va's attitudes and reactions in repetitive episodes. They are, however, convincing as characters, and the book has enough action to sustain interest.

Cleaver, Vera. *The Whys and Wherefores of Littabelle Lee*; by Vera and Bill Cleaver. Atheneum, 1973. 156p. \$4.95.

Ad Like Mary Call Luther in *Where the Lilies Bloom*, Littabelle Lee is a staunchly  
6-9 independent and resourceful Ozark girl; unlike Mary Call, she is the youngest of her adult family and takes on their responsibilities. She lives with her grandparents Paw Paw and Maw Maw and her Aunt Sorrow, who leaves home to marry during the course of the story. Although she is sixteen and thinks Canada is one of the states, Littabelle Lee gets a job as a teacher and promptly endears herself by performing an emergency tracheotomy (she's learned doctoring from Aunt Sorrow) on her first day; she delivers a baby when the doctor is too late coming to help a neighbor; she brings suit against her grandparents' neglectful children who live in the city, et cetera. It is too bad that so much of the plot is not believable and



that there is occasionally a heavy-handed use of Ozark dialect, since the writing in general is excellent and Littabelle Lee a very strong character.

Clifton, Lucille. *The Boy Who Didn't Believe in Spring*; pictures by Brinton Turkle. Dutton, 1973. 26p. \$5.95.

Ad  
4-6  
yrs. King Shabazz doubted it. "No such thing," he said, when the teacher talked about Spring. "Everybody talkin bout Spring," he said to his friend Tony Polito, "Look here, man, I'm goin to get me some of the Spring." So off they went, two serious little boys with a mission. To show how important this was, they crossed the street—doing it alone for the first time—and came to an empty lot piled high with junk. And that's where they found proof of Spring: flowers and a bird's nest with four blue eggs. The story line is slight but convincing, the boys charming, the pictures of the urban scene just busy and colorful enough, and the modest ending enhanced by a burst of vernal background, the one touch of pictorial fantasy for a realistic story.

Conford, Ellen. *Dreams of Victory*; illus. by Gail Rockwell. Little, 1973. 121p. \$4.95.

R  
4-6 Victory Benneker is in the sixth grade, a girl who is undistinguished and knows it; and her refuge is in daydreams. Defeated in the race for class president (nominated by her best friend), Vicky dreams of being the first woman president. She also dreams of being the first woman to go to the moon, winner of the Miss Galaxy contest, and so on. But in real life, Vicky is timid, awkward, and insecure. She can't dance, she's afraid to go on a carnival ride, she has an ignominious experience in the class play. Her daydreaming is finally used to advantage when she writes a paper on imagination and wins the approbation of her teacher and admiration of her classmates. The fiasco episodes are ruefully funny, the classroom scenes amusing, and the conversations between Vicky and her parents especially deft; while the focus is on the situation rather than the plot, there is enough action in the catalog of small failures to sustain interest, and many children can empathize with Vicky as a character.

Crayder, Dorothy. *She, the Adventuress*; illus. by Velma Ilsley. Atheneum, 1973. 188p. \$5.50.

R  
4-6 That was the way Maggie thought of herself: She, the Adventuress, a reluctant traveler from Iowa en route to Italy. As long as her parents had agreed that she must accept her aunt's invitation, she might as well think of it as glamorous adventure. Maggie makes two friends on shipboard: Jasper, a stowaway, and the delightful elderly woman who is her cabinmate, and she actually does become involved in an exciting adventure when one passenger asks her to do him a favor and she finds that she is carrying a stolen Da Vinci picture. The story is lively, the pace sustained, and Maggie an intrepid heroine. The book also makes sea travel sound enticing, and it's an experience few air-age children have enjoyed in our air age.

Deveaux, Alexis. *Na-ni*; story and pictures by Alexis Deveaux. Harper, 1973. 41p. Trade ed. \$3.50; Library ed. \$3.27 net.

Ad  
3-4 Na-ni is a small black girl who is waiting for the mail delivery because her mother has promised a present when the welfare check comes. Her amicably envious friend Lollipop calls for help when Na-ni has gone upstairs to hurry her mother after the mailman comes. Too late. A man has robbed the mailboxes. The story ends on a poignant note, "dont that man know i am his sister he steal from?" A flashing vignette of urban ghetto life has a poetic quality in its style, and an all-too-realistic plot; unfortunately, the drawings are so wooden and stylized as to detract from

the warmth of the book, the human figures being drawn as round, insipid heads on long, thin necks—no body, although some of the adult figures have an extra globe below for a body, snowman style.

Emrich, Duncan, comp. *The Hodgepodge Book*; illus. by Ib Ohlsson. Four Winds, 1972. 367p. Trade ed. \$6.95; Library ed. \$6.72 net.

R 2-6 Appropriately titled, this fat volume is illustrated with raffish little drawings that echo the pervading air of cheerful nonsense in the text. The book has bits of folklore, jokes and games, rhymes and riddles, tongue-twisters, lore on good and bad luck, autographs, medical advice—a bit of everything. Some of the material is clever or funny, or simply interesting as Americana, while some is rather flat: "What's purple and eats worms? A purple worm eater." All in all, an intriguing potpourri. A section of "Notes and Bibliography" is appended.

Friend, Morton. *The Vanishing Tungus; The Story of a Remarkable Reindeer People*. Dial, 1973. 103p. \$4.95.

R 7-10 No major crimes. No pollution. No war. The Tungus people, now incorporated by the Russian government and almost extinct, were a gentle nomadic people whose lives were bound with the reindeer that provided their food, transport, clothing, and other necessities. The description of their culture includes facts about mores, customs, holidays, and patterns of family life, the latter and the self-sufficient and loving larger clan the core of a vanishing society. A serious, sympathetic, and detailed account.

Fromm, Lilo. *Muffel and Plums*. Macmillan, 1972. 64p. illus. \$3.95.

R 3-5 yrs. First published in Germany, a wordless picture book that consists of a series of short episodes, the two characters a lion and a rabbit. The friendship is reminiscent of that of Arnold Lobel's frog and toad, the pictures—drawn in a series of cartoon frames—very small scale. Muffel, the lion, is sturdy and walks upright, with almost human hands; Plums bears a definite resemblance to Shepard's endearing Piglet. Most of the episodes are homely and humorous, occasionally using another animal (in one story, a boy, looking rather out of place) to give variety.

Gardner, Richard. *The Baboon*. Macmillan, 1972. 151p. illus. \$4.95.

R 7-10 An excellent survey of what is known about the baboon, beginning with an account of the myths and practices relating to them in ancient times, the first serious studies, and then the ancestry and development of baboon species, with their range and characteristics. The chapters on group and individual behavior patterns are particularly interesting, comprehensive in coverage and carefully synthesizing studies that have been made in situ. The text concludes with a discussion of the ways in which man has hunted the baboon and treated it in captivity. Well written and well organized, the book has good photographs, and concludes with a chart on baboon communication, a bibliography, and an index.

Garelick, May. *Who Likes It Hot?* illus. by Brinton Turkle. Four Winds, 1972. 28p. \$3.95.

M K-2 A rhyming text describes some of the forms of animal life that like hot weather (birds, insects, camels) and some that don't (polar bears, penguins, Eskimo dogs), and concludes with the fact that human beings can live anywhere. The book introduces the concept of adjustment to a natural habitat, but gives very little information about *how* animals adjust. The verses are adequate, the drawings pleasant enough but far from Turkle's best.

Grosser, Morton. *The Snake Horn*; illus. by David K. Stone. Atheneum, 1973. 131p. \$4.95.

R 5-7 It was a tartöld, an old musical instrument made in the form of a snake, and one of his father's musician friends had brought it to Danny. What happened when he played it was frightening: the Snake Horn brought into Danny's room its original owner, a 17th century musician. Very deftly, the author weaves this bit of time-warp fantasy into a story of today. Danny's father is a jazz musician (and isn't it nice to see one pictured as a responsible father and husband) who picks up a few ideas from the time traveler. And vice versa. Danny's friends are of all ethnic backgrounds, his major interest in life is football, although girls are beginning to be interesting, and the story has a nice balance of all these interests. Very now, very merry, very well done.

Harrison, C. William. *A Walk through the Marsh*. Reilly and Lee, 1972. 28p. illus. \$4.50.

R 3-5 A good introduction to the subject, with a continuous text written in a brisk style, is illustrated with clear photographs, not labelled but so well placed that labels are not needed; often the text serves as a caption because of page layout. The maps expand the discussion of the formation of fresh-water and salt-water marshes; the text explains the reasons they are important, esthetically and practically, to people. A description of the ecology of a marsh includes facts about migratory patterns, predators, and the animal forms that are the inhabitants of the marsh. There is also brief discussion of pollution and conservation. Not comprehensive and not indexed, the book should nevertheless be useful as an introduction to a complex subject.

Hirsch, S. Carl. *Stilts*; illus. by Betty Fraser. Viking, 1972. 43p. \$4.95.

R 4-6 A continuous text, divided by headings for the brief topics and anecdotes, gives examples of the ways in which stilts have been used and are being used both for fun and for practical purposes, in countries the world over. The illustrations are attractive and have a festive air; the text is written in light style and is entertaining if not cohesive. Instructions for making a pair of stilts are included.

Hoberman, Mary Ann. *A Little Book of Little Beasts*; illus. by Peter Parnall. Simon and Schuster, 1973. 48p. \$4.50.

Ad K-3 Poems about such creatures as ants, snakes, raccoons, moles, mice, worms, rabbits, and turtles are illustrated with clean, fine-line drawings that are accurate and attractive. Some of the poems have humor, some are descriptive, a few are sharply evocative; there are few outstanding selections, but there are none that fall flatly on the ear.

Honig, Donald. *Way to Go, Teddy*. Watts, 1973. 147p. \$4.95.

R 6-9 Ted's father wanted his boy to be not just good, but the best. The best lawyer in town, that is. What Ted wanted was to play professional ball, and he finally managed to overcome his father's objections. Ted's brief career with a minor league team was pure glory, but when he was moved up to a better team, he slumped—and invented an impressive record for his father's benefit. When his father brought a busload of friends to see the "star", Ted was trapped—but his father was unexpectedly encouraging when he learned the truth, and Ted faced going back to the Class D team with courage and equanimity. This has more depth than most baseball stories, and the details of a rookie's life are lively and authentic. The author was a professional ball player.

Humpty Dumpty Magazine. *Humpty Dumpty's Holiday Stories*; ed. by Alvin Tresselt; illus. by Kelly Oechsli. Parents' Magazine, 1973. 72p. Trade ed. \$3.95; Library ed. \$3.78 net.

Ad K-3 A selection of stories and poems previously published in the magazine is illustrated with perky little drawings. The material is chronologically arranged, from Christmas to the next Christmas season, ending with a brief poem, "Happy New Year," some of the stories being about the holidays, some simply appropriate to the season. Save for Lilian Moore's "The Tasty, Pasty Valentines," which is an engaging story about a mouse, the selections are pedestrian; the book should, however, be useful for the never-quite-filled need for stories and poems for special days.

Keith, Eros. *Nancy's Backyard*. Harper, 1973. 32p. illus. Trade ed. \$4.95; Library ed. \$5.11 net.

Ad K-2 Four children, caught in a shower, cluster under a tree and describe their dreams the night before. When the sun comes out, each sees something that reminds him of his dream, and they spend the whole afternoon "playing out their dreams." The plot is slight, the ending weak, but the whole has a dreamy, placid quality that is pleasant and is reflected in the romantic garden setting and the imaginative scenes of the dream worlds.

Kellogg, Steven. *Won't Somebody Play with Me?* written and illus. by Steven Kellogg. Dial, 1972. 28p. Trade ed. \$4.95; Library ed. \$4.58 net.

Ad 4-6 yrs. Kim, told that she must wait until Daddy gets home before she can open her birthday presents, is bored. Maybe Timmy can play with her (she envisions splendid imaginative play) but his mother says he's busy. She goes through the same routine with her other good friends and learns that they're at Timmy's. So—they've left her out! And on her birthday! Reluctantly going to Timmy's apartment on an errand for her mother, Kim plans revenge—but all is forgotten and forgiven: her friends are gathered at Timmy's for a surprise birthday party. The plot is slight, most of the appeal of the book in the sprawling drawings of Kim's imaginary ploys and plots, filled with details that reflect a small child's reactions; there are no halfway measures: your friends are either partners in largesse or targets for your hostility.

Klein, Norma. *It's Not What You Expect*. Pantheon Books, 1973. 128p. \$4.95.

R 7-9 As she did in *Mom, the Wolf Man and Me*, Norma Klein adds another dimension to the junior novel by having living, breathing adults as well as adolescents. Carla describes a summer in which her parents are separated; her twin brother Oliver, a gourmet cook at fourteen, opens a French restaurant; her older brother finds that his girl is in trouble and that Carla and Oliver have offered to help financially; parents can have a past life; she realizes that she herself has never been a realist as Oliver is, accepting people and events as they come. "Things will never be the same again! Never!" says Carla in closing. Calmly Oliver answers, "They never were." The writing style is lively, the characters vividly drawn, the treatment balanced.

Lively, Penelope. *The Driftway*. Dutton, 1973. 140p. \$4.95.

R 5-6 An English boy who is hostile toward his stepmother, Paul is buying equipment so that he can stay in his room and make his own meals, when he is accused of shoplifting. Innocent but terrified, Paul decides to hitch a ride to his grandmother's house. The genial carter who picks the boy and his small sister up is sympathetic to Paul's revelation that he is, off and on, drawn into the past as they ride along

an ancient driftway, or cattle road. Each experience brings Paul closer to seeing his relationship with his stepmother in better perspective, although this change is not quite convincing; the remarks of the carter are perhaps more provocative. The fantasy episodes are varied and skillful but quite distinct from the realistic situation, also adroitly handled.

Livingston, Myra Cohn, ed. *Listen, Children, Listen; An Anthology of Poems for the Very Young*; illus. by Trina Schart Hyman. Harcourt, 1972. 96p. \$4.95.

R A delightful mini-anthology is illustrated with deft and attractive pictures, small-  
K-3 scale, on almost every page. Chosen with knowledgeable discrimination, the poems range from nonsense to small lyric gems, from William Blake to Dylan Thomas; the selections are nicely gauged for the interests of very young children, and the calibre of the choices should be gratifying to the adult readers-aloud.

McKillop, Patricia A. *The House on Parchment Street*; drawings by Charles Robinson. Atheneum, 1973. 190p. \$5.95.

Ad An American teenager comes to England for a month's stay with relatives. Carol  
6-8 finds her cousin Bruce hostile and she herself is ill-at-ease; however, when Bruce realizes that Carol too has seen the cellar ghosts that intrigue him, he changes his attitude. The ghosts—a beckoning girl who speaks, and a man who fades into the wall, cannot be seen by adults. The mystery of the ghosts' behavior is ferreted out, and they are appeased and vanish after some detective work by the cousins. In the story the apparitions are accepted as real, so this is a true ghost story—but it lacks the chilling note that ghost tales usually have. The blending of realism and fantasy are moderately smooth, save for a contrived ending. Characterization and dialogue are adequate, the pace of the story slow.

Martin, Patricia Miles. *Be Brave, Charlie*; illus. by Bonnie Johnson. Putnam, 1972. 28p. \$3.96.

Ad Charlie is afraid to go to the Navajo government school, and when his uncle  
2-4 arrives in a pickup truck to take him, Charlie hides. He wants to roam free with his cousin Walter. Parental pressure prevails, and Charlie goes; he is unhappy, embarrassed at being the biggest boy to learn reading, reluctant to learn any skills. Happier when his cousin Walter comes to join him at school, Charlie enjoys showing Walter how to do things and he admits the school isn't all bad. When a visitor describes his plans for starting a traveling library service of the Navajo Community College, Charlie decides that he will, after all, take up the principal's suggestion and learn to fix cars so that he can be the one who takes books to Navajo boys like himself. The basic plot—adjustment of an Indian American to government boarding school—is a fairly patterned one, and the conversion of Charlie is rather sudden, but the story is simply written, realistic, and moderate in tone.

Merriam, Eve. *Boys and Girls, Girls and Boys*; illus. by Harriet Sherman. Holt, 1972. \$4.59.

Ad Four pairs of friends are described in turn, their activities—real and  
4-7 imagined—shown in drawings that have vigor but are cluttered with busy details.  
yrs. “Marcia likes to climb. So does Marvin . . . Marcia likes to play the drums. Marvin is taking piano lessons. They both help their mothers set the table. And they both help their fathers clear the dishes away and stack them in the kitchen sink.” “Annie makes a bed in the sand for her doll . . . Andy finds some seaweed and weaves it into a blanket for the doll.” And so on, with plans for future careers included. This hasn't the humor or cohesion of Norma Klein's *Girls Can Be Anything*

(reviewed in the April, 1973 issue) but it is as clearly and effectively designed to combat sexism, and it does have variety.

Naylor, Penelope. *Black Images; The Art of West Africa*; photographs by Lisa Little. Doubleday, 1973. 95p. \$6.95.

R 7- Penelope Naylor does for older readers what Shirley Glubok has done in her series of art books of many cultures: show how the art objects of peoples reflect their beliefs and traditions. In the traditional West African societies in which the ritual objects, so beautifully photographed here, are treasured and used, the masks and carvings and bronzes are even more closely meshed with the lives of the peoples whose religion permeates their day-to-day activities as well as being observed in special ways. The book is graphically stunning; on spacious page layouts, the pictures are matched with explanatory and descriptive text and often with poetry.

O'Dell, Scott. *The Cruise of the Arctic Star*; maps by Samuel Bryant. Houghton, 1973. 206p. \$4.95.

R 7-12 A new field for Scott O'Dell, a new triumph, as he describes a voyage along the California coast to Alaska and weaves into his story some early history of the state, remembrances of his boyhood, descriptions of the sea otter, thoughts on conservation, and an anecdote about a dramatic wreck. These vivid bits are held together by the account of the trip in which O'Dell, his wife, a friend, and a hired hand were the crew. The hand, a handsome and undependable young braggart, is a source of increasing tension, and it is a relief when he finally jumps ship. Unabashed, Rod communicates with O'Dell by radio, and so the writer knows that Rod is taking his new ship on a dangerous course and learns of its capsizing. A truly engrossing book. An index and a bibliography are appended.

Oppenheim, Joanne. *On the Other Side of the River*; illus. by Alikì. Watts, 1972. 28p. \$4.95.

Ad K-3 In an attractive little village of the past, the people on one side of the river that bisected it were at constant odds with the people on the other side. When the bridge collapsed in a storm, there was peace—until the cobbler on one side needed the doctor on the other, and the doctor needed the tailor on the other side, and the tailor needed the weaver, et cetera. Two boats set out, one from each side; in all the fuss of meeting and greeting both capsized, and everybody fell to and built a new bridge. Now they had learned their interdependence, and peace reigned. The story is slight but merrily told; while the quick end of prejudice is not quite convincing, the book can be used as a basis for discussion of division of labor, and it is written in a style that invites participation. The lively illustrations add a humorous note.

Orgel, Doris. *Bartholomew, We Love You!* illus. by Pat Grant Porter. Knopf, 1973, 54p. Trade ed. \$4.50; Library ed. \$4.99 net.

Ad 3-5 Kim envied her older sister Emily, who was thin, pretty, capable, and also got all the new clothes that would come to Kim as hand-me-downs. When she found a stray kitten, Kim was particularly pleased at last to have something of her own; yet she so coveted a box of candy that Emily had received that she traded her kitten. When Bartholomew was lost, the girls forgot their rivalry and joined in searching and suffering. Somehow, it didn't seem important who owned the kitten; when he wandered back home Emily and Kim rejoiced together. The story is realistic and nicely told, but the plot is slight and has little momentum.



Perkins, Carol Morse. *The Sound of Boomerangs*; illus. with photographs. Atheneum, 1972. 82p. \$5.25.

Ad 4-6 When Carol and Marlin Perkins came to Australia to visit Aborigines, their coming had been cleared by the tribal council that makes the decisions of these still-primitive people, gentle and nomadic, of Arnhem Land, the northern most Aboriginal Reserve of Australia. The description of what happened during the visit gives a fairly broad picture of family relationships, the way the people gather food and worship, et cetera; it is prefaced by some background information about the origins and customs of the Aborigines. The material is organized quite casually, the writing style is informal, the tone is affectionate; the book has—perhaps reflecting Mr. Perkins' interest as a zoo director—rather more material about native fauna than is warranted. The subject is interesting, but this is limited to some extent as an informational book by the random organization and the lack of an index.

Quackenbush, Robert. *Go Tell Aunt Rhody*. Lippincott, 1973. 28p. illus. \$4.95.

M K-2 The words of the familiar folksong are told in words, syllables, and pictographs. Unfortunately, some of the symbols are susceptible to misinterpretation; for example, "The 1 she's (picture of a bean, which with its leaf may simply look like a long leaf to some children) (picture of a piggy bank with a coin above it) ing." The one she's been pigging? scenting? Ah! saving. This can be very frustrating for a child, although it may be amusing after he or she knows the words. Some of the full-page pictures, on rather crowded pages, are also a puzzle in which one is directed to find a hidden object. The melody line and the verses are included at the back of the book.

Renick, Marion (Lewis). *Five Points for Hockey*; illus. by Charles Robinson. Scribner, 1973. 132p. \$4.95.

Ad 3-5 There are many sports stories about the team member who has trouble learning to give up personal achievement and focus on team play; this one has more breadth than most sports stories and is about an irresponsible child whose eagerness to play hockey changes his attitude so that he is aware of team play by the time of the first game. Stan realizes that the other boys haven't wanted him on the newly-formed team because they know him so well: forgetful, careless, always ready to use his charm to get what he wants. The team manager agrees to take Stan on if he can demonstrate his reliability, and Stan's father promises that if he gets five points he can go to hockey camp. Stan's demonstration project is caring for a pup (through 4-H) that will be trained as a guide dog for the blind. The story is written in a good style and the author has put the puppy-training and hockey facets together nicely; the book is weakened by the rather obvious and repeated groundwork that is laid for Stan's idea of having a blind former pro player run a concession and by the obtrusively informative descriptions of the rules of the game and how it is played in instruction from the coach, Stan's explanations to his sister, and even his monologue directed at the puppy.

Roy, Beth. *Bullock Carts and Motorbikes*; Ancient India on a New Road; illus. with photographs by Sunil Janah. Atheneum, 1972. 240p. \$6.95.

Ad 7-10 Written by an American who has lived in India since 1965, this is a survey of the spectrum of patterns in Indian life, from poverty to wealth, from village to city. The text discusses both the traditional patterns and the encroachment of modern ideas; it is particularly lucid in the chapters on the caste system and the status

of women; it is tinged with the flourishes of journalese. The material is not well organized in some chapters, but is so in others. A bibliography and an index are appended.

Schwartz, Julius. *Magnify and Find Out Why*; illus. by Richard Cuffari. McGraw-Hill, 1972. 34p. \$4.72.

Ad 2-3 A text that contains many suggestions for objects that are interesting under a magnifying glass is illustrated with clear and helpful drawings. The text does not always fulfill the promise of the title; the reader often does not find out "Why" but simply is told that sweet rosemary has needle-shaped leaves, basil has broken, dried leaves, snowflakes usually have six parts, etc. Other parts of the text do give something more: perhaps the reason a sponge holds water or the cocklebur seedpod clings to clothing. A moderately useful book for the child who has access to a magnifying glass.

Seed, Suzanne. *Saturday's Child*; 36 Women Talk about Their Jobs; interviews and photographs by Suzanne Seed. O'Hara, 1973. 159p. \$6.95; Paper ed. \$4.95.

R 7-12 A useful book for the girl who is undecided about a career, this gives both information about fields of work and some idea of the varieties of occupations in which women are successful today. The text is in first person, each piece based on an interview and accompanied by a photograph. The 36 women who are included give facts about their childhood and their first interest in a chosen field, discuss their education and training, and describe the work they do. A list of sources of further information and an index are appended.

Selden, George. *The Genie of Sutton Place*. Farrar, 1973. 175p. \$4.95.

Ad 5-6 A large brown genie is evoked by a boy in trouble, in a sophisticated but somewhat low-comedy story set in New York City. Tim's father has just died, and he is not enthralled to hear that he must live with his wealthy Aunt Lucy in Sutton Place. Tim prefers the comfortable milieu of Greenwich Village and the companionship of his friend Madame Sosostri—Antiques and Seances. The crux of the problem: Aunt Lucy is allergic to dogs. The genie turns Tim's dog into a man, one that Aunt Lucy finds not unattractive, and there's a French farce atmosphere as the uncomfortable dog repeatedly makes woofy noises and is nearly discovered. There's also a romance between Aunt Lucy's intellectual maid and the genie, who happily becomes mortal at the end of the story. There's a good bit of wit in the writing, exaggeration of characters, overstimulated plot albeit original in concept. This hasn't the ingenuous charm of Selden's earlier books, but it's fun.

Sharma, Partap. *The Surangini Tales*; illus. by Demi Hitz. Harcourt, 1973. 126p. \$4.75.

R 4-6 A collection of tales in folk style, some of which have been previously published in India, uses an Arabian Nights format that links the stories together. Here, the beautiful Surangini has disappeared into the carpet that was woven for her by the poorest and humblest of her suitors. A wise judge proposes a storytelling contest to bring her back, since Surangini loved stories so much. The framing story gives impetus and is nicely concluded; the tales are truly in the folk tradition, stressing the ethics and mores of the culture, mingling talking beasts and magic with the foibles and graces of men. The writing has vitality and originality, and the stories are as good for telling as they are for reading aloud.

Shepard, Ray Anthony. *Sneakers*. Dutton, 1973. 103p. \$4.50.

Although this has more depth than the usual sports-centered story, it is based

Ad 5-6 on the pattern of two boys who don't get along but surmount their difficulties for the sake of the team or a crucial game. Here the protagonist is black, and the dispute is seen from his viewpoint. Chuck is one of a small number of children who are bused to a white school; he is a good football player, convinced that he'd be better if he had new sneakers. No money, says his mother, maybe when the welfare check comes. Chuck uses grocery money (intending to straighten out the debt to his mother, who doesn't know what he's done) to buy new sneakers, and they're stolen. Sure that his co-captain, a white boy whom he has fought, has taken the sneakers, Chuck attacks him. The sneakers turn up after the game, by which time Chuck has had a showdown talk with his mother, patched up his quarrel with the other boy, and found that he was able to play well in his old shoes. The story has candor and vitality, but is weakened by the didactic note at the close and by the use of the formula sports ending, since Chuck makes the winning touchdown one minute before the end of the game.

Shulevitz, Uri. *The Magician*; ad. from the Yiddish of I. L. Peretz. Macmillan, 1973. 32p. illus. \$3.95.

R K-2 Set precisely on every page, 3x4 pictures in black and white capture the homely quality of peasant life and the raffish charm of the magician who comes to visit the village, in a Passover story based on a Yiddish folk legend. It is customary, at the Passover feast, to set an extra wine goblet for the unexpected guest—Elijah's cup. The magician who has appeared in the home of a poor old couple and magically produces a magnificent meal is gone when they return after a hasty check with the rabbi. What is real, he has told them, must be sent from heaven. The food is real, the wine is real, the soft pillows the magician has conjured up for their comfort are real. "Only then," the story ends, "did they know that it was not a magician but the prophet Elijah himself who had visited them." Nicely retold, handsomely illustrated, a story to read alone, read aloud, and tell.

Shura, Mary Francis. *The Seven Stone*; illus. by Dale Payson. Holiday House, 1972. 64p. \$4.50.

Ad 3-5 Maggie didn't even know why she'd been declared anathema by Linda and the other girls in her group, but she was clearly no longer a member, and she was miserable. When Tibbie was introduced by the teacher as a new member of the class, she was just as hostile to Maggie. Outsiders, both of them. Tibbie claimed that her lucky stone helped her, and after she and Maggie finally became friends and Maggie had her own stone, she realized that there was no magic—just self-confidence that resulted from the feeling of security she'd attributed to the stone. The theme of age-mate relationships is not unusual; what gives the book value is the warm affection between Maggie and her older brother, who is supportive when Maggie needs him, and who confirms Maggie's pleasure in the commune family with which Tibbie lives. The commune is a minor part of the story, but one that is rarely found in books for this age group.

Sitomer, Mindel. *Lines-Segments-Polygons*; by Mindel and Harry Sitomer; illus. by Robert Quackenbush. T. Y. Crowell, 1972. 34p. \$3.75.

Ad 2-4 A first look at geometric figures and concepts begins with the straight line, points on it, segments of it, and putting together segments or rays of a line to form other shapes. The reader's participation is invited by suggestions for making polygons with toothpicks, string, etc. The series has been notable for the careful omission of material that goes beyond the immediate concept or beyond the child's probable limits of comprehension; here, there is an introduction of one concept (infinity) not fully explained and perhaps better omitted. Some of the illustrations (both color and black and white) are clear, while others seem distractingly cluttered.

Sommer, Elyse. *Designing with Cutouts; The Art of Decoupage*; illus. by Giulio Maestro. Lothrop, 1973. 96p. Trade ed. \$4.25; Library ed. \$3.94 net.

Ad 4-7 Modern techniques that simplify a craft that first became popular in the eighteenth century are discussed in a book that suggests many individual projects. The author gives some historical background, describes the differences between decoupage, montage, and collage, and discusses materials and working techniques; the latter are then subsumed in the instructions for individual projects. The instructions are clear, the illustrations of designs rather repetitive and old-fashioned. While the text occasionally is effusive ("These earrings are bound to be compliment-catchers" . . . "Everybody loves chunky rings" . . . "Anyone receiving a decoupage card will want to keep it") the craft is easy to master and the materials inexpensive and easy to find for the most part. A list of supply sources, a short bibliography, and an index are appended.

Stern, Philip Van Doren. *Edgar Allan Poe; Visitor from the Night of Time*. T. Y. Crowell, 1973. 172p. \$4.50.

Ad 7-10 A competently written biography of the unhappy writer whose ability was never fully acknowledged in his lifetime, and whose life was a series of sad disappointments. Orphaned young, Edgar Poe was adopted by the wealthy Mr. Allan who later cast the boy off, only occasionally responding to his urgent pleas for help and eventually ignoring his assistance. Deeply in love with his little cousin Virginia, Poe married her when she was thirteen; she died young, and the unhappy man became an alcoholic, every plan he had made for achieving literary success thwarted. The book describes both Poe's work and his personal life in great detail, but it is weakened by its monotone quality—although some of this quality is due to Poe's pattern—of editorial work, high hopes, and then failure again, all of these experiences set in contrapuntal fashion against a steady production of poems and stories that later became known as classics. The writing style is dry and serious; the author uses many quotations from Poe's writings and offers some insight into his literary style. A chronology, a selected bibliography of works by and about Poe, and an index are appended.

Sutcliff, Rosemary. *The Capricorn Bracelet*; illus. by Richard Cuffari. Walck, 1973. 149p. \$5.95.

R 6-9 The story begins in 61 A.D. when Roman-ruled Londinium is ravaged by the savage Queen Boudicca; young Lucius Calpurnius escapes and goes on to join the Legion and win an award, the Capricorn bracelet. In six episodes that span three centuries, the bracelet passes on to other members of the family who serve Rome in Britain. The stories are exciting in themselves, and they give a vivid picture of the years of Roman occupation and of the gradual merging of the native peoples and the Legionnaires. The vigor and authenticity of the book are yet another testament to Sutcliff's supremacy in the field of historical fiction. An annotated chronology, divided by chapters, is included.

Taylor, Theodore. *The Maldonado Miracle*. Doubleday, 1973. 189p. \$4.50.

R 5-7 His father had already gone to the United States, leaving Jose Maldonado in Mexico and arranging for his illegal entry into the country. Twelve years old, Jose worked at crop-picking until the unwelcome advances of an *americano* man drove him to run off. Injured while attempting to hide, Jose took refuge in a choir loft. And that was how the "miracle" took place, for the blood that dripped down fell on the statue of Christ, and the word spread. Although the focus shifts from Jose to the priest, Father Lebeon, the story holds up well; the priest is a strong character,

a man of integrity who doubts the "miracle of San Ramon" that his credulous parishioners and townspeople eager for publicity embrace. Jose, knowing that he can clarify the situation, confesses the truth to Father Lebeon, who is grateful and who helps the boy convince his father that he should go back to Mexico. The treatment of the priest's struggle with his own conscience and of the cupidity of the townspeople is almost at an adult level; Taylor does not write down to his readers. It does weaken the book as an entity to have the shift of emphasis, but the two elements are brought together periodically, and the ending is strong: most books about Mexican migrant workers assume that it is preferable to be in the United States.

Tripp, Wallace, illus. *A Great Big Ugly Man Came Up and Tied His Horse to Me; A Book of Nonsense Verse*. Little, 1973. 46p. \$5.95.

R Although the selections in this volume are neither unusual nor impressive by their  
2-4 numbers, the standard fare is given new vigor by the hilarious drawings. The cover picture, for example, has a surprised horse peering down at the very small animal (with a "Don't blame me" look on his face) around whom the reins have just been wrapped. What Tripp achieves are pictures that are funny when taken at face value and that also entertain because they embody a silly idea—such as tying a very large animal to a very small one serving as a totally insecure hitching post. Most of the characters are animals, but occasionally there is a human being whose caricature may not be evident to the young reader.

Warren, Lee. *The Dance of Africa; An Introduction*; illus. by Haris Petie; photographs by Vyvian D'Estienne and others. Prentice-Hall, 1972. 87p. \$4.50.

R As has happened in many cultures, the dances that were originally a part of  
7- religious observance in African tribal cultures have become a more social form of entertainment, but the traditional dances (some of which still have religious significance) are communal to an extent that does not obtain in our own culture. The text describes some of the traditional dances, the impact of cultural changes, dance masks, and ritual dance, and concludes with detailed instructions for a modern dance, the Highlife, and for a traditional singing game dance, with music included. Useful for its information on the dance, the book is also valuable for the background material on sociological aspects of African life. An index and a divided bibliography and discography are appended.

Wellman, Alice. *Small-Boy Chuku*; illus. by Richard Cuffari. Houghton, 1973. 48p. \$4.95.

Ad A familiar theme is used in a story set in Portuguese West Africa, where the  
3-4 author lived as a child and heard the tale told. The theme is that of a child being—or feeling—useless, and receiving approbation for a contribution. Chuku, too young to help as his older brothers do, wishes that he might bring the rain, for his people are suffering in a time of drought; there is little food, and Chuku knows that he will have to give up his pet monkey who has been sharing the family's resources. Chuku beats a drum and sings a prayerful rain song, and the rains come. Nicely illustrated, adequately told, the story reflects the culture from which it comes, but the plot is very patterned.

Wells, Rosemary. *Noisy Nora*; written and illus. by Rosemary Wells. Dial, 1973. 34p. Trade ed. \$3.95; Library ed. \$3.69 net.

R Frisky pictures and a blithe text describe the plight of the middle child. Nora  
3-6 is a mouse; she has an older sister who can Do Things, and a baby brother who gets a great deal of physical care. Nora's way of establishing herself in the family constellation is by being a nuisance, and when her noise is ignored, she announces  
yrs.

loudly that she is leaving. Unfortunately, nobody notices her dramatic exit, but they are worried when they realize she must be gone because it is so quiet. Nora's return brings such evidence of loving concern that she and the reader can be reassured. An old theme, a new twist; the story is told in rhyme, simply and well.

Wickers, David. *How to Make Things Grow*; by David Wickers and John Tuey. Van Nostrand, 1972. 68p. illus. \$3.95.

R  
4-7      An excellent book for the beginning gardener starts with sets of experiments: three that show how liquids move in plants, a long experiment that demonstrates not only that plants need sunlight but that its absence causes a lack of the starch that is a product of photosynthesis, etc. The rest of the text is divided into chapters on planting and sowing, growing plants indoors, and growing plants out of doors, and concludes with a section of helpful hints, a list of flowering plants that can be grown from seed, and an index. The instructions are clear, the writing brisk and business-like.

Wilbur, Richard. *Opposites*; written and illus. by Richard Wilbur. Harcourt, 1973. 39p. \$3.75.

R  
5-7      A series of verses, deftly explaining opposite terms, should appeal to the word-lover. "What is the opposite of *fleet*?/ Someone who's *slow* and drags his feet/ Another's an *armada* that'll/ Engage the first fleet in a battle." The cartoon-style illustrations echo the humor of the poems. Although younger readers can enjoy the book, some of the terms as used require a fairly sophisticated reader: "The opposite of *post*, were you/ On horseback, would be *black and blue* . . ."



# Bulletin of the Center for Children's Books

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